



Cine Doamna Cădă

BIBLIOTECA GEORGE BREAZU

O! Doamna Cădă

O! Scumpă mără

De când te-am văzut

Te-am mai străzmit

Te-am facit hădărit

Ne faci hodorogit!

Mă-ți aduci apinile vore

De o fată ca n-o mare

De bea peai de suflare?

De matut il în ghitea,

Ca fideali o acordare

Se icnea și tot țigra

Suspina și se vocăta

Venerabil ca și-l vorsa

Drept în palma doctorului

Palma Nichiforului?

Geaba 'ncerci să dresuri,

Geaba cu cresuri,

Păcatul mii, păcătoși

Te bui stola, mii Odo

Încrede me facea

Pești făceti, primene sunelce

Te pui și o fruze mure,

Șau de edipa, mace pucile

Chenionch slinosi, al bit,

Și om

Și este mase carutii.

O'negriști, o cocolati,

On uacua și vâcțesti.

O'ncol pendi sarua în chelote

Largi n' lungi de 7 colți.

Se ven după pînă pînă,

De în călcare pînă caldete.

Nota - i tmeretoi?

Și mii lăuda cu...

Și mii pînă tîră-te

de mii pînă mte

Și mii lăuda, mte mte,

Când oîda pe sea' u' uasă
Baba se va dre' curioasă,

BIBLIOTECA GEORGE BREAZU

Fetele s'au speria,

Si micuța n'o plăca

Marionete n'aua!

Chiar n'aleu n'aua!

Am au piatra si au pută.

Nota fi va lăsa!

Si pentru Contes dragi

Am de mintea' n'ap' h-o baga

Am de mintea' n'ap' h-o baga

Am de mintea' n'ap' h-o baga

Am de mintea' n'ap' h-o baga

Am de mintea' n'ap' h-o baga

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Am de mintea' n'ap' h-o baga

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Am de mintea' n'ap' h-o baga

Am de mintea' n'ap' h-o baga

Am de mintea' n'ap' h-o baga

Am de mintea' n'ap' h-o baga

Poezie de Paul Constantinescu - il mentioneaza
pe Dr.Nichifor, medicul lui curant,
cca 1950, Biblioteca George Breazu, Fondul Breazu
al Bibliotecii UCMR, cota 202

Hercule & Hercule

Hercule & Hercule

Cine Doamna Cădă

BIBLIOTECA GEORGE BREAZU

O! Doamna Cădă

O! Scumpă meară

De când te-am văzut

Te-am mai străzmit

Te-am facit hădărit

Ne faci hodorogit!

Mă-ți aduci apinile vore

De o fată ca n-o mare

De bea peai de suflare?

De matul il în ghitea,

Ca fideali o scormonea

Se icnea și tot țoga

Suspina și se vocăta

Veneau ca și-l vorsa

Drept în palma doctorului

Palma Nichiforului?

Geaba' mceri se dresuri,

Geaba' cu cresuri,

Te-a-ai-ai...

Păcatul mii, păcatul

Te bui' stola, mii Oda

Merete me facea

Pea fidei, primene sunelce

Te paig' mii fuge mure,

Șau de edipa, mace pucile

Chionch' dinor, al bit,

Șau...

Șau...

O' mgi jsti, o cocolati,

De naia și vactesti

O' mcol pidi sarua' m chibote

Largi n' lungi de 7 colti,

Se ven după pini pui,

De m calcar pidi calite.

Nota - i mceri te?

Șau...

Șau...

Șau...

Șau...

Când oîda pe sea' în uatră
Baba se va dre. curăta

Fetele s'en speria,

Și mîciura n'o pleca

Marionete n' uia!

Și cîmp n' alinau

Și au pînta se au pînta.

Nota fi va lăna

Și pînă cîntos dragi

Prin de mîntea n' sap h-o baga

Și cîntos n' alinau

Nor mîntos acatîta în lăna

* Cîntos acatîta acatîta

Și mîntos n' alinau

Nor ite mîntos n' alinau

Și dorîm acatîta

Și dorîm acatîta

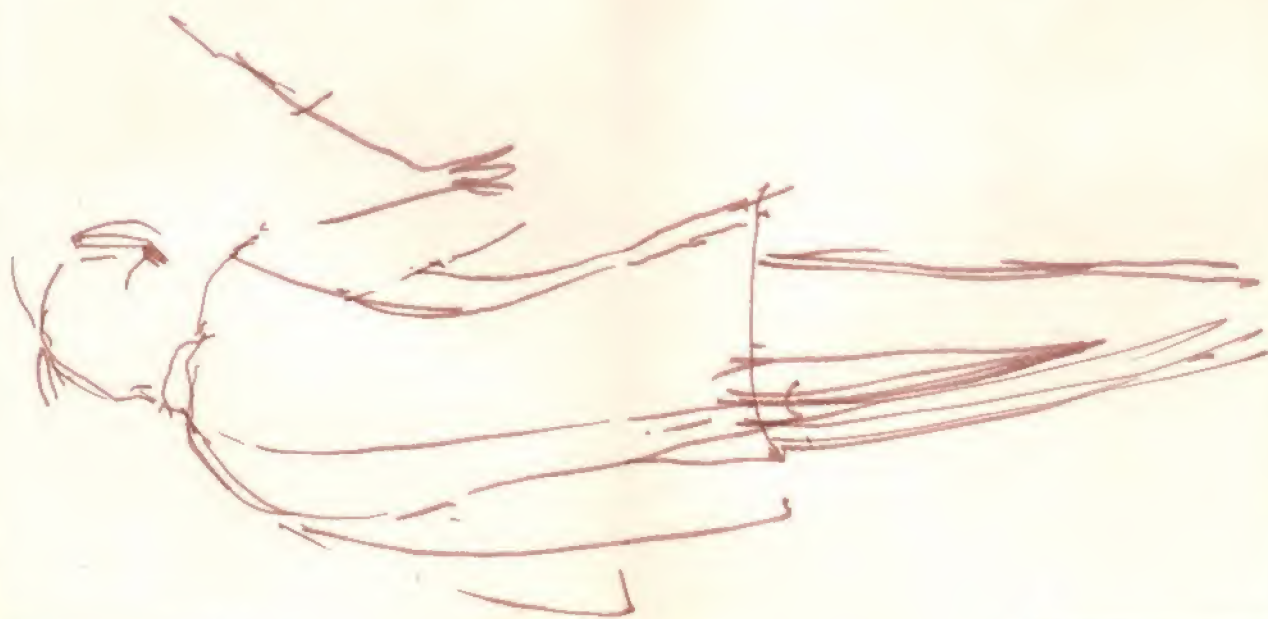
Și dorîm acatîta

Poezie de Paul Constantinescu - îl menționează
pe Dr. Nichifor, medicul lui curant,
cca 1950, Biblioteca George Breazu, Fondul Breazu
al Bibliotecii UCMR, cota 202

Hercule & Hercule

Hercule & Hercule







Cv. Forneri 135 *Integrata* cv. *Reethaven* - 20 Oct 1988 2/3 Br's Covetino w 180



Cv. Forume 135 *Integrobo* cv. *Reethoven* - 20 Oct 1988 2/3 *Bis* *Carotino* cv 180



JAC -
Dunkirk
Oct. 17 80

" Diagonal "



John
Oct 1986

"O virtuoză"
(solista)



"O violente"



Yhr
Oct 1980

"Un violoncelle"



gfm Oct 1980

1. After 3 weeks
to mean -
D. M. H. H. H. H. H.
"FURY on the"
K. M. & Weber -





Musa Albukrek

3/5

copy 303 4
copy 303 4
copy 303 4

6. oct. 1978
 Pentru luarea în
 considerare a cererii
 va rugăm a specifica
 pentru fiecare semnatar
 al cererii, funcția în
 Federație. Specie Cal, Seif

6. oct. 1978 9³³
 Le aprobă contra cost
 Specie Cal, Seif
 Of

For. Specie - cal Seif,

Subsemnatii membri ai Fed. de
 Equitație, vă rugăm a binevoi a
 aproba schimbarea oxerului de pe terenul
 de concurs, deoarece s'a degradat și
 nu mai asigură o bună desfășurare a
 concursurilor și poate expune la accidente
 fruntea altor calui cîi și jocheuri.

În acest sens avem și aprobarea
 Federației de Equitație.

Maestrul
 Jocheu (fr II)

Dr. autorizat președinte

Jocheu stăpînat.

Observația federală 5 Oct. 1978

For.

Specie Cal, Seif - Fed. de Equitație





Încăputul lui Dec.-97

— "Mă' băiete, eu nu mai știu Crăciunul...

Nu mai eu stau cum mă leapt să pot
resista... Cu ce am păcătuit să mă

chiami în așa hal?... Aș lua (ingluț!)
a cutie întregă de medicamente, să se termine

odată, dar nu pot... Mă' băiete, te
aștept ca pe Dumnezeu, nu mă lăsa...

Nu vreau să mă întorc, pentru că
a să-mi fac neapăsare! Eu aici rămân...

Verbiu cu femei să vină în fiecare zi,
mai truci și tu și ne descurcăm noi...

Mă' băiete, mă dar ^{salute} ~~ingresitor~~...

Fă-mi un ceai și du-te la liană!... "

Sâmbătă - 13 - xii - 97

- ore 18-30 : " Hai mă, băiete mă', vino mă' cu
(telefon Tate) umblo' cineva prin casă ! Umblo
și prin bucătărie ! Cine-i acolo ?
Vino bepele, mă' hăite, vino să-ți veni
vine e !
- ore 20 : " Ce-i toate-aiurea asta ? Cine-i
(în Cămin) domnul și doamna ? Unde suntem ?
Am venit lângă mine ... am venit
și cu un câțel ... Mă băiete mă',
te țog mă' mă' abandona !
Haide să mergem acasă !!! "
- " Poate sunt halucinatii ... Am avut
și eu niște cazuri din astea ...
Văci suntem acasă ... Bine mă' hăite.
Hai, du-te la liana și fumează ...
Pa ... "

C. PATRĂȘCAN

NU PIERDE PAROLA LA PRO TV!

De luni până sâmbătă, între orele: 19:45 și 20:45, ai la PRO TV o parolă câștigătoare. Noteaz-o în căsuța corespunzătoare zilei. Completezi cuponul și îl trimiți împreună cu celelalte 5 cupoane ale săptămânii, într-un plic, pe adresa CP 6 -OP 20 București, până pe 1 Ianuarie 1998, cu mențiunea "Pentru concursul din 2 Ianuarie".

Atenție! Cele 6 cupoane sunt valabile în săptămâna 15-21 decembrie 1997. Nu pierde premiul!

3 milioane în fiecare săptămână! Premiul se va acorda pe data de

Bătrînul Nichifor Iermie a fost omorît de propria veioză

Octogenarul Nichifor Iermie, din București, Bd. Eroii Sanitari nr. 49, a avut parte de o moarte comparabilă cu aceea care îi secără pe fumătorii uituci. Diferența a constituit-o doar faptul că, la cei 83 de ani, Nichifor nu a adormit cu țigara aprinsă în gură, ci la lumina

veiozei din dormitorul său. Poate că bătrînul ar fi prins sută de ani dacă nu ar fi acoperit abajurul veiozei cu un ziar. Așa, însă, supraîncălzit, aparatul de iluminat a fost cauza unui incendiu care i-a mistuit camera și l-a trimis în lumea celor dreți.

CRISTIAN BURCIOIU

Kat
rom
atun
pe
de
tror
Da
tea
cu
ure
De
sig
de
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fru
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nu
sa
au

17.2.98

Cher Serban,

Comment puis-je exprimer mes sentiments de condoléance pour la décès de votre père admiré et admirable. J'espère que la sympathie est capable d'adoucir la tristesse.

Oui, j'étais déjà convaincu que les parents d'un homme génial doivent être des personnes extrêmement douées et spéciales. Je suis sûr que votre foi vous donne la possibilité de continuer à vivre encore plus intense, comprenant plus profondément par cette expérience douloureuse que notre vie sert à de plus grandes objectifs que le vie quotidienne et le matérialisme nous veulent faire croire.

Soyez courageux et laissez vous inspirer par vos plus grandes idées, mon cher ami.

quand ma mère était dédée (elle était une très forte personnalité), je savais pour sûr que les problèmes "quotidiens" n'étaient que de petits problèmes qui nous font de bien vivre pied à terre et assez pratique et humble - mais que au-dessus de cela il faut laisser naître les idées divines. D'une côté j'ai pensé : toute sa vie a servi à rien, c'est simplement passé maintenant - mais de l'autre côté elle a laissé continuer un certain feu divin, elle l'avait donné à plusieurs personnes - et c'est

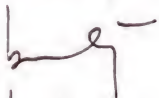
vraiment quelque "chose" qui continue, qui est un
devoir humain, un sens de notre existence.

Dans cette même lettre, j'vous félicite pour vos deux prix
alléchants. C'est formidable, et j'en suis très heureux
(les autres ont besoin de quelque forme de
soutien, d'approbation, d'encouragement).

Riane avait écrit en décembre, alors je n'étais pas
trop inquiet de votre silence. J'espère que tu as
reçu les CO's que j'avais envoyés (pas conscient
de cette circonstance triste et heureuse).

Tu vois, je suppose, que Herman Engels
fait une exécution de ton œuvre admirable,
de et nous !

J'espère que tout va bien, avec mes amitiés


(Ludwig Buching)

P.S. Oui, oui, je serais vraiment honoré de voir
mon nom sur la liste de "MÉDECINE ET MUSIQUE DR. GUIL NICHIFOR"

Et, naturellement, s'ils veulent une œuvre, vraiment,
en souvenir d'un homme que je n'ai pas connu,
mais dont je sais qu'il ~~est~~ vaut la peine de le souvenir !

OMBA

FORSEAU POUR PROF. DR. EMIL NICHIFOR,

POUR MEDICI - MUZICIENI

Bouda-Gr. Bukina



Cher Sebou,
 Cette pièce a été écrite
 avec une grande
 sympathie, et je ne suis
 bien conscient que j'ai
 peu connu votre père,
 mais je le connais
 grand-mère un peu
 par un grand et
 important fils

hwy

Auguste Reyerslaan 52
 B-1043 Brussel
 Tel.: (02) 741 31 11
 Fax: (02) 734 70 80
 radio3@vrt.be

Handwritten musical score for a single melodic line, likely for a violin or flute. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 1-10: The piece begins with a treble clef and a key signature of one sharp (F#). The first measure is marked with a circled 1 and a dynamic of *mf*. The melody consists of eighth and quarter notes. Measure 10 is marked with a circled 10 and a dynamic of *p*.

Measures 11-20: The melody continues with a mix of eighth and quarter notes. Measure 15 is marked with a circled 15 and a dynamic of *f*. Measure 20 is marked with a circled 20 and a dynamic of *p*.

Measures 21-30: The melody continues with a mix of eighth and quarter notes. Measure 25 is marked with a circled 25 and a dynamic of *f*. Measure 30 is marked with a circled 30 and a dynamic of *p*.

Measures 31-40: The melody continues with a mix of eighth and quarter notes. Measure 35 is marked with a circled 35 and a dynamic of *f*. Measure 40 is marked with a circled 40 and a dynamic of *p*.

Measures 41-50: The melody continues with a mix of eighth and quarter notes. Measure 45 is marked with a circled 45 and a dynamic of *f*. Measure 50 is marked with a circled 50 and a dynamic of *p*.

Handwritten musical score for a single melodic line, likely for a violin or flute. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 1-10: The piece begins with a treble clef and a key signature of one sharp (F#). The first measure is marked with a circled 1 and a dynamic of *mf*. The melody consists of eighth and quarter notes. Measure 10 is marked with a circled 10 and a dynamic of *p*.

Measures 11-20: The melody continues with a mix of eighth and quarter notes. Measure 15 is marked with a circled 15 and a dynamic of *f*. Measure 20 is marked with a circled 20 and a dynamic of *p*.

Measures 21-30: The melody continues with a mix of eighth and quarter notes. Measure 25 is marked with a circled 25 and a dynamic of *f*. Measure 30 is marked with a circled 30 and a dynamic of *p*.

Measures 31-40: The melody continues with a mix of eighth and quarter notes. Measure 35 is marked with a circled 35 and a dynamic of *f*. Measure 40 is marked with a circled 40 and a dynamic of *p*.

Measures 41-50: The melody continues with a mix of eighth and quarter notes. Measure 45 is marked with a circled 45 and a dynamic of *f*. Measure 50 is marked with a circled 50 and a dynamic of *p*.

Handwritten musical score, measures 13-14.

Measure 13: Treble clef, key signature of one flat (B-flat). The staff contains a series of eighth and sixteenth notes, including a triplet of eighth notes. Dynamics include *ff* (fortissimo) and *pp sub* (pianissimo, subito). A circled measure number 13 is present.

Measure 14: Treble clef, key signature of one flat. The staff continues with eighth and sixteenth notes, including a triplet. Dynamics include *ff* and *pp sub*. A circled measure number 14 is present.

Handwritten musical score, measures 15-16.

Measure 15: Treble clef, key signature of one flat. The staff contains a series of eighth and sixteenth notes, including a triplet. Dynamics include *ff* and *pp* (pianissimo). A circled measure number 15 is present.

Measure 16: Treble clef, key signature of one flat. The staff continues with eighth and sixteenth notes, including a triplet. Dynamics include *ff* and *pp*. A circled measure number 16 is present.

Handwritten musical score for a single staff, measures 38 to 43. The key signature has one flat (B-flat). Measure 38 is marked with a circled 38. Measure 39 is marked with a circled 39. Measure 40 is marked with a circled 40. Measure 41 is marked with a circled 41. Measure 42 is marked with a circled 42. Measure 43 is marked with a circled 43. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mezzo*. A section of the score is marked with a bracket and the word *mezzo*.

Handwritten musical score for a single staff, measures 44 to 50. The key signature has one flat (B-flat). Measure 44 is marked with a circled 44. Measure 45 is marked with a circled 45. Measure 46 is marked with a circled 46. Measure 47 is marked with a circled 47. Measure 48 is marked with a circled 48. Measure 49 is marked with a circled 49. Measure 50 is marked with a circled 50. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mezzo*. A section of the score is marked with a bracket and the word *mezzo*.

Handwritten musical score, measures 55-60. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. Measure 55 starts with a treble staff and a bass staff. Measure 56 continues the melody in the treble staff. Measure 57 shows a treble staff with a *f* dynamic marking. Measure 58 features a treble staff with a *mf* dynamic marking. Measure 59 includes a treble staff with a *f* dynamic marking. Measure 60 ends with a treble staff and a bass staff.

Handwritten musical score, measures 61-66. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. Measure 61 starts with a treble staff and a bass staff. Measure 62 continues the melody in the treble staff. Measure 63 shows a treble staff with a *f* dynamic marking. Measure 64 features a treble staff with a *mf* dynamic marking. Measure 65 includes a treble staff with a *f* dynamic marking. Measure 66 ends with a treble staff and a bass staff.

Handwritten musical score for a single system, measures 70-80. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* (sforzando) and *p* (piano). The key signature changes from one flat to two flats. The text "bale ma bea marcato" is written below the staff.

70 71 72 73 74 75 76 77 78 79 80

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

bale ma bea marcato

Handwritten musical score for a single system, measures 81-91. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* (sforzando) and *p* (piano). The key signature changes from one flat to two flats. The text "marcato" is written below the staff.

81 82 83 84 85 86 87 88 89 90 91

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

marcato

Handwritten musical score for a piece titled "Wid' 18. mai 1938'". The score is written on five staves. The first staff (V1) begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes and a measure with a fermata. The second staff (V2) also begins with a treble clef and a key signature of one sharp. It features a series of eighth notes and a measure with a fermata. The third staff (V3) begins with a treble clef and a key signature of one sharp. It contains a series of eighth notes and a measure with a fermata. The fourth staff (V4) begins with a treble clef and a key signature of one sharp. It contains a series of eighth notes and a measure with a fermata. The fifth staff (V5) begins with a treble clef and a key signature of one sharp. It contains a series of eighth notes and a measure with a fermata. The score is signed "Wid' 18. mai 1938'" at the bottom right.

Cheer Seban,

quelle bonne nouvelle, que tu as dirigé
"Tomba". J'espère que tout a été bien, et que
le souvenir de votre père soit mémorisé.

Ici, j'ai eu des temps heurtés. Le weekend
passé j'ai été à Leipzig pour un workshop,
il y aura aussi une émission sur une musique
dans le "Mitteldeutscher Rundfunk" (MDR), et
il y en quelques œuvres jouées (parfaitement
exactement au même moment qu'à Bucarest !!

29 novembre à 11 heures, on a joué "Life without
principle" pour voix, flûte, piano et loup, et
"Köchel 378" pour ensemble). Mais je ne suis
pas revenu heureux : c'était très controversé,
il y a eu de pro et contra's, et j'ai eu
de toutes les difficultés. Je veux seulement écrire
la musique que je pense que tu dois écrire.
Quand-même, c'est une ville extra-ordinaire,
Leipzig. Plein de culture : j'ai vu le "Auer-
bachkeller" que Goethe fréquentait et où il a
mis en scène une partie de "Faust". De chaque
coin, on a de souvenirs culturels : Schumann,

Wagner, Liszt, Mendelssohn, Gade, Grieg, Reger - BACH!,
vraiment excitant. Et le passé des dernières
cinquante années, c'est oublié.

Ici, je viens d'écouter que de "Rode Pump" doit
fermer ses portes. Ils sont exclus des subsides,
et c'était la place où je ~~me~~ mis jadis le
plus souvent. C'est grave. Comment survivre?
Régner dans les temps quand on veut le mal,
et on supprime la beauté, le sublime, toutes les
valeurs morales.

Comment us-ku, de bonnes et de belles nouvelles
compositions? Et Liara? En espérant que
tout va bien,

Toutes mes amitiés



(bending bending)

chère Liane, cher Serban,
bon vous deux, et vos mères, tout ce qui souhaitable
toute l'année! Bouleign / + Simone + Bombora)
15 mille fois merci et grand BRAVO pour l'exécution
de Tanke!

1999 wordt weer een bijzonder Radio 3-jaar,
met talrijke nieuwe programma's, speciale
radiodagen gewijd aan Duke Ellington,
Goethe, Keizer Karel, Weimar, Chopin en
natuurlijk Ensor. Want Radio 3 draagt met
veel plezier een steentje bij aan de viering
van een van onze grootste schilders. We gaan
er zelfs een heel weekeinde voor naar
Oostende en dat belooft een echt vuurwerk te
worden. Vandaar deze kaart. En we zullen
niet minder dan twee cd's aan zijn werk
wijden. Eén met composities van Ensor zelf
en één met muziek bij zijn schilderijen.

Radio 3 wenst u met Ensors "Feu d'artifice" een
even luisterrijk jaar.



25.08.98.

Raoul de Lur

à Prof. Dr. Sieban Reichert

Cher Maître et Ami,

Bien que cette lettre arrive trop tard, je voudrais la commencer en vous souhaitant un merveilleux anniversaire: que toutes les portes du ciel s'ouvrent pour vous inonder des bonnes choses de la vie: santé, vitalité créatrice, succès, richesses, amour et amitié. Que votre cœur s'ouvre pour donner à l'humanité la chaleur de votre belle musique et pour recevoir notre admiration.

C'est par un heureux hasard que je viens de terminer en ce jour la labours de copiste et que je peux vous envoyer la partition et les parties de l'œuvre que vous m'avez demandée pour honorer la mémoire de votre père.

J'ai voulu écrire une œuvre consonante et facile à exécuter afin d'éviter des problèmes pour vos musiciens et pour le public. Elle sera toutefois un peu différente. C'est pourquoi je voudrais, si vous me permettez, donner quelques suggestions pour l'interprétation. Tout d'abord: le titre a deux significations (dit Robert)

1) pitié, compassion, clémence

2) "saillie fixée sous l'abattant d'une stalle de cathédrale gothique, pour permettre aux chanoines ou aux moines de s'y appuyer pendant les offices tout en ayant l'air d'être debout".

Elles sont souvent décorées d'un motif de fleur, d'un animal, de tête d'homme, de diable, de monstre.

La première miséricorde devait se jouer avec beaucoup de feu intérieur (presque "à la Wagner", des cresc. impulsifs) mais en respectant les silences! les notes marquées avec "—" doivent se jouer bien dans les cordes et pp comme des soupis

La II: les pizzicati avec vibrato et geste large. Les solos comme des voix humaines. Les 1^{ers} violons - entre mes. 8 et 17 -

devaient faire mal, comme des pincements au cœur. (mais pas trop - c'est toujours second plan)

III avec chaleur

IV est peut-être une attitude devant la (ma) mort, en même temps :

ironiquement provocant et anxieusement respectueux.

de 6/8 dans les basses : imitation de percussion = entre la danse et la marche funèbre.

V très en filigrane, l'achève de rendre les différentes voix mais, à part les 1^{ers} violons, aucune ne peut s'imposer. Même les premiers violons doivent progressivement sombrer dans le silence éternel. les pizzicati sont comme un dernier salut (signe d'espoir?)

J'espère que l'œuvre pourra vous plaire et ^{rendre} faire hommage à la mémoire de votre père.

Voilà, cher Maître et ami, ce que j'avais à dire. J'ai complètement confiance en votre génie musical pour une parfaite création mondiale.

A propos, permettez-moi encore une question? Allez-vous aussi créer le 3^e ~~Acte~~ Reminiscences? Et mon concerto pour violoncelle et orchestre à cordes? Y aurait-il moyen de le faire un jour?

En vous (vous-même et Liana Alexandra) remerciant de tout cœur pour tout ce que vous faites pour ma musique (et celle de mes compatriotes), je vous prie de croire en
mes meilleurs saluts

Karel De Jure

5 Miséricordes

(bewerkt) - voor strijkkwartet.
"Hommage à E. Nijhof"

R. C. De Smet

1. Venit summa dies et ineluctable tempus.

(♩ = 60-63)

ben sostenuto

(5)

Handwritten musical score for the first system of "5 Miséricordes". The score is for a string quartet (Violin I, Violin II, Viola, Cello/Double Bass) in 3/2 time, with a key signature of one sharp (F#). The tempo is marked "ben sostenuto" with a note value of 60-63. The system is numbered (5). The first staff (Violin I) has dynamics *pp* < *f*, *simile*, and *mf*. The second staff (Violin II) has *pp* <. The third staff (Viola) has *pp* <. The fourth staff (Cello/Double Bass) has *pizz* and *mf* >. There are slurs and accents throughout the system.

(10)

(15)

Handwritten musical score for the second system of "5 Miséricordes". The system is numbered (10) and (15). The first staff (Violin I) has dynamics *pp* < *poco* and *f* > *f* > *f* >. The second staff (Violin II) has *pp* <. The third staff (Viola) has *pp* <. The fourth staff (Cello/Double Bass) has *pp* <. There are slurs and accents throughout the system.

Handwritten musical score for "The Rose Tree". The score is written on four staves. The piano part includes dynamics like *f*, *mf*, and *p*, and articulation like *pizz* and *arco*. The voice part includes lyrics and musical notation with various dynamics and phrasing marks. The score is marked with rehearsal numbers 20, 25, and 30.

2. Ubi amor, ibi fides

3.

(♩=60)

più mosso (♩=66)

tempo 1°

più mosso

Handwritten musical score for the first system, measures 1-8. The score is in G major (one sharp) and 4/4 time. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo markings are (♩=60), *più mosso* (♩=66), *tempo 1°*, and *più mosso*. The dynamics include *con sord.*, *mf*, *p*, and *fos. norm.*. The first system ends with a double bar line and repeat dots.

Handwritten musical score for the second system, measures 9-16. The score continues from the first system. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo marking is *atempo*. The dynamics include *rit.*, *pp*, and *ppp*. The second system ends with a double bar line and repeat dots.

Handwritten musical score for the third system, measures 17-24. The score continues from the second system. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo marking is *rit.*. The dynamics include *pp* and *ppp*. The third system ends with a double bar line and repeat dots.

*via
sord.
senza
sord.*

3. Sursum corda (♩ = 66-69)

4.

con amore

mf *f* *simile*

pizz *f* *maestoso*

10

pizz *rall.* *arco* *pp*

pizz *arco* *pp*

4. Post funera virtus

5.

(♩ = 82) sarcastisch

(♩ = 90)

(♩ = 82)

Handwritten musical score for the first system of "Post funera virtus". It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a pizzicato (pizz) dynamic. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The fourth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "arco" (arco), "pizz" (pizzicato), "mf" (mezzo-forte), and "f" (forte). A circled number "5" is written above the first staff. A circled number "10" is written above the second staff. A circled number "15" is written above the third staff. A circled number "20" is written above the fourth staff.

Handwritten musical score for the second system of "Post funera virtus". It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The fourth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "arco" (arco), "pizz" (pizzicato), "mf" (mezzo-forte), and "f" (forte). A circled number "10" is written above the first staff. A circled number "15" is written above the second staff. A circled number "20" is written above the third staff. A circled number "25" is written above the fourth staff.

Handwritten musical score for the third system of "Post funera virtus". It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The fourth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "arco" (arco), "pizz" (pizzicato), "mf" (mezzo-forte), and "f" (forte). A circled number "15" is written above the first staff. A circled number "20" is written above the second staff. A circled number "25" is written above the third staff. A circled number "30" is written above the fourth staff.

$(\text{♩} = 82)$

gliss *sul ponticello* $(\text{♩} = 90)$

f *sul ponticello* *pos. norm*

p *pos. norm.*

sul pontic. *gliss*

pizz ff *arco* *sul tasto* *pos. norm*

25 *accel.*

$(\text{♩} = 82)$

en dehors

ff *mf*

f *pizz* *arco*

6/8 $(\text{♩} = 96)$

tamburro

f *ma leggero*

pizz *arco*

35

rall *senza vibrato*

p *vibrato* $(\text{♩} = 90)$

dolce

p. *vibrato*

3

Handwritten musical score for a piano piece, measures 40-45. The score is written on five staves. Measure 40 is marked with a circled '40' and 'pp'. Measure 41 has 'sul IV' written above it. Measure 42 has 'pesante' written below it. Measure 43 has 'sul tasto' written below it. The score includes various musical notations such as notes, rests, and dynamic markings.

5. Vana spes ritae

(♩ = 86)

8.

Handwritten musical score for the first system of 'Vana spes ritae'. The score is written on three staves (treble, bass, and a lower treble staff). The top staff features a melody with triplets and a *pp* dynamic. The middle staff has a bass line with a *pizz* (pizzicato) marking and a *p* dynamic. The bottom staff contains a complex rhythmic pattern with a *pp* dynamic, a *sul pontic.* (sul ponticello) marking, and a *f* dynamic. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the second system of 'Vana spes ritae'. The score continues on three staves. The top staff includes a *senzale* marking and a *pizz* marking. The middle staff features a *pizz* marking and a *p* dynamic. The bottom staff contains a complex rhythmic pattern with a *pp* dynamic, a *f* dynamic, and a *simile* marking. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for a string quartet, page 9. The score is written on ten staves, with the first six staves containing musical notation and the last four staves being empty. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pizz" and "arco". There are also fingerings and articulations indicated by numbers and slurs.

The first system (staves 1-4) features a melody in the first staff with "pizz" and "arco" markings, and a sixteenth-note figure in the second staff. The third staff has a melody with slurs, and the fourth staff has a bass line with triplets. The second system (staves 5-8) continues the melody in the first staff, with a sixteenth-note figure in the second staff and a bass line with triplets. The third system (staves 9-12) features a melody in the first staff with "arco sul ponticello" marking, and a sixteenth-note figure in the second staff. The fourth system (staves 13-16) continues the melody in the first staff, with a sixteenth-note figure in the second staff and a bass line with triplets.

Handwritten musical score for a string quartet, measures 14-15. The score is written on four staves (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 14 contains complex rhythmic patterns with triplets and sixteenth notes. Measure 15 features a 'pizz' (pizzicato) instruction and a 'pizz arco' (pizzicato then arco) instruction. The dynamics range from *f* (forte) to *p* (piano). The key signature has one sharp (F#).

Handwritten musical score for a string quartet, measures 16-17. The score is written on four staves. Measure 16 includes a 'rall.....' (rallentando) instruction and a 'meno mosso' (less motion) instruction. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The key signature has one sharp (F#). Measure 17 features a 'pizz' (pizzicato) instruction and a 'pizz arco' (pizzicato then arco) instruction. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The key signature has one sharp (F#). The score ends with a double bar line and the date '14.03.2000' written vertically.

Au Prof. Dr. Serban Nicușor
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Cher collègue et ami Serban,

J'ai le plaisir de vous offrir un exemplaire
de l'édition des Cinq Miséricordes (version quatuor)
que j'ai écrites à votre demande et à la mémoire
de votre père Emil. J'y joins un cd-rom conte-
nant une copie de l'enregistrement des Miséricordes
et de quelques œuvres de ma main, espérant qu'
elles vous plairont.

Avec mes meilleurs sentiments de respect et d'amitié.

Raoul De Smet.

04/01/2017

String Quartet

5 Misericordes

String Quartet



Digital Music Print

Raoul De Smet

String Quartet

5 Misericordes

String Quartet



Raoul De Smet

In Memory of Dr. Ermil Nichifor

5 Misericordes

(2000)

String Quartet

I. Venit summa dies, et ineluctable tempus

$\text{♩} = 60$

Raoul De Smet

Violin I

Violin II

Viola

Violoncello

pp mf *simile* *p* *f* *simile*

pp mf *simile* *p* *f* *simile*

pp mf *simile* *p* *f* *simile*

pizz. *p*

5

mf *ppp*

mf *ppp*

mf *ppp*

arco *mf* *ppp*

9

pp

pp

pp

pp

13

p

p

p

f *f* *mf*

17

rall. *a tempo*

f

mf

f

mf

f

mf

21

f *mf*

f *mf*

f *mf*

f

25

f *p*

f *p*

f *p*

f *p*

28

p *mf*

p *mf*

p *mf*

p *mf*

II. Ubi amor, ibi fides

$\text{♩} = 60$
pizz.

Violin I
mf
pizz.

Violin II
mf
pizz.

Viola
mf
arco
mf molto cantante

Violoncello
pp

6

p

arco

pizz.

pp
arco

pp

pp

12 *rall.* *a tempo*

17 *pp*

pp

p

21 *pp* *rall.*

pp

rall.

III. Sursum Corda

♩ = 66

Violin I

Violin II

Viola

Violoncello

mf

f

mf

f

f

pizz.

f

simile

4

mf

f

mf

f

f

pizz.

f

simile

7

System 7: Four staves (Treble 1, Treble 2, Bass 1, Bass 2). Treble 1 and Bass 1 have melodic lines with slurs. Treble 2 and Bass 2 have accompaniment. Measure 7: Treble 1 (G4, A4, B4, C5), Treble 2 (G4, A4, B4, C5), Bass 1 (G2, A2, B2, C3), Bass 2 (G2, A2, B2, C3). Measure 8: Treble 1 (D5, E5, F5, G5), Treble 2 (D5, E5, F5, G5), Bass 1 (D3, E3, F3, G3), Bass 2 (D3, E3, F3, G3). Measure 9: Treble 1 (G5, F5, E5, D5), Treble 2 (G5, F5, E5, D5), Bass 1 (G3, F3, E3, D3), Bass 2 (G3, F3, E3, D3).

10

System 10: Four staves. Measure 10: Treble 1 (G4, A4, B4, C5), Treble 2 (G4, A4, B4, C5), Bass 1 (G2, A2, B2, C3), Bass 2 (G2, A2, B2, C3). Measure 11: Treble 1 (D5, E5, F5, G5), Treble 2 (D5, E5, F5, G5), Bass 1 (D3, E3, F3, G3), Bass 2 (D3, E3, F3, G3). Measure 12: Treble 1 (G5, F5, E5, D5), Treble 2 (G5, F5, E5, D5), Bass 1 (G3, F3, E3, D3), Bass 2 (G3, F3, E3, D3).

13

System 13: Four staves. Measure 13: Treble 1 (G4, A4, B4, C5), Treble 2 (G4, A4, B4, C5), Bass 1 (G2, A2, B2, C3), Bass 2 (G2, A2, B2, C3). Measure 14: Treble 1 (D5, E5, F5, G5), Treble 2 (D5, E5, F5, G5), Bass 1 (D3, E3, F3, G3), Bass 2 (D3, E3, F3, G3). Measure 15: Treble 1 (G5, F5, E5, D5), Treble 2 (G5, F5, E5, D5), Bass 1 (G3, F3, E3, D3), Bass 2 (G3, F3, E3, D3). Dynamics: *pizz.* and *p* are marked above and below notes in measures 13, 14, and 15. *rall.* is marked above the staff in measure 14.

IV. Post funera virtus

Violin I

Violin II

Viola

Violoncello

$\text{♩} = 130$

$\text{♩} = 96$

mf

leggiero

pizz.

mf

mf

pizz.

mf

pizz.

5

Violin I: Treble clef, key of D major. Measures 5-7 show a melodic line starting on G4, moving up to A4, B4, and then a series of eighth notes: C5, B4, A4, G4, F#4, E4, D4. Measure 7 has a forte (*f*) dynamic and a *pizz.* (pizzicato) instruction.

Violin II: Treble clef, key of D major. Measures 5-7 show a melodic line starting on G4, moving up to A4, B4, and then a series of eighth notes: C5, B4, A4, G4, F#4, E4, D4. Measure 7 has a forte (*f*) dynamic and a *pizz.* (pizzicato) instruction.

Viola: Alto clef, key of D major. Measures 5-7 show a melodic line starting on G4, moving up to A4, B4, and then a series of eighth notes: C5, B4, A4, G4, F#4, E4, D4. Measure 7 has a forte (*f*) dynamic and a *pizz.* (pizzicato) instruction.

Cello/Double Bass: Bass clef, key of D major. Measures 5-7 show a melodic line starting on G4, moving up to A4, B4, and then a series of eighth notes: C5, B4, A4, G4, F#4, E4, D4. Measure 7 has a forte (*f*) dynamic and a *pizz.* (pizzicato) instruction.

8 $\text{♩} = 130$ $\text{♩} = 96$

Violin I: *p*, *f*
 Violin II: *p*
 Viola: *mf*
 Cello/Double Bass: *pizz.*

12 $\text{♩} = 130$

Violin I: *f*
 Violin II: *f*
 Viola: *f*
 Cello/Double Bass: *f*

16 $\text{♩} = 92$ *pizz.* *arco* *mf* *pizz.*

Violin I: *mf*
 Violin II: *mf*
 Viola: *pizz.*
 Cello/Double Bass: *pizz.*

19

$\text{♩} = 130$

f

sul pont.

gliss.

rall.

$\text{♩} = 92$

p

pos. ord.

sul tasto

f

arco

sul pont.

gliss.

sul pont.

gliss.

p

pos. ord.

sul tasto

f

p

23

pos. ord.

accell.

$\text{♩} = 130$

27

molto rall.

8va - - - - -

ff *mf*

ff *mf*

f *ff* *mf*

mf

31 $\text{♩} = 96$
(8va) - - - ,

f

pizz.

battuto

mf

35

arco

decresc.

39 $\text{♩} = 92$

pp

dolce

sul G

cresc. molto

arco

mf

42

p *f* *mf*

martellato *f* *mf*

martellato *f* *p*

45

p *p* *p* *p*

sul tasto *p*

49

molto cantato

in paradisum te ducant angeli

G-D

p *p* *p* *p*

V. Vana spes vitae

♩ = 90

Violin I

Violin II

pp sempre

Viola

Violoncello

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The tempo is marked as quarter note = 90. Violin I and Viola are silent. Violin II plays a melody starting with a half note G#4, followed by eighth notes F#4, E4, D4, and a triplet of eighth notes C4, B3, A3. The Viola and Violoncello are silent.

3

6

pizz.

p

4

pp

con sord.

5

p

sul pont.

pp

6

pp

7

simile

arco

pp

3

8

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score is arranged for four staves: Treble (Melody), Treble (Harmony), Bass (Rhythm), and Bass (Bass Line). The melody is a simple, catchy tune. The harmony consists of a continuous sixteenth-note pattern. The bass line features a mix of eighth and sixteenth notes, including a triplet. The piece concludes with a final chord and a wavy line indicating the end of the music.

9

Handwritten musical score for "The Rose Tree". The score is written on four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one flat (B-flat). The fourth staff is a bass clef with a key signature of one sharp (F#). The music features various notes, rests, and ornaments. The first staff has a measure with a note and a rest, followed by a measure with a note and a rest, and then a measure with a note and a rest. The second staff has a measure with a note and a rest, followed by a measure with a note and a rest, and then a measure with a note and a rest. The third staff has a measure with a note and a rest, followed by a measure with a note and a rest, and then a measure with a note and a rest. The fourth staff has a measure with a note and a rest, followed by a measure with a note and a rest, and then a measure with a note and a rest.

10

6 6 6 6

3

11

cresc.

6 6 6 6

3

12

6 6 6 6

13 *rit.*

dim.

pizz.

pizz.

14

15 $\text{♩} = 69$

con sord. *pizz.* *arco*

p *pizz.* *arco* *pp*

con sord. *p* *arco* *pp*

con sord. *pizz.* *arco* *pp*

arco *con sord.* *p* *arco* *pp*

pp *p* *pp*